AMONG THOSE PRESENT IN MUSICAL EVENTS THIS WEEK

## In the World of Music and Musicians

## Harvest Ceremonial Marks Impressive Moment In "Eugene Onegin"

By H. E. Krehbiel
There was a moment in the representian of Tschaikowsky's "Eugene Onéis a last Wednesday evening when it a last Wednesday evening when it med as if the opera was likely to the deepest impression of any of the matter of the common of the party, after which they visit the house of the owner or the rier of the soil, headed by a boy who carries a sheaf decked with flowers, and sing:

"Open, oh master, the new gates, We bring a crown of pure gold;
Oh, come out, even on the balcony,
Oh, ransom, ransom the crown of gold is woven."

Traces of Sacrificial Origin

sent on large a measure of charm data well-under the New Yorks and the Wenders of purishing representations of the Standard Section of Programs of the Standard Section of Programs of Standar

Traces of Sacrificial Origin

for the performance and for several sinutes a numerous element in the addince showed a determination not to let the opera proceed until there had been a repetition of the feature high had stirred up gladsome feelings in the souls of the entire audience but had set the pulses of the Russian contingent, especially, leaping with joy. It is sonly an episode, without the least spaincance so far as the story of the play was concerned, but it touched the popular heart because it introduced a fright and beautiful dash of local coloristo the scene—the only bit of true attending the scene—the only bit of true attending the heart of velos, and it is supposed that after it has been performed no wizard or other evilly disposed person will be able to hurt the produce of the fields. The unreaped patch is looked upon as tabooed, and it is believed that if any one meddles with it he will shrivel up and become twisted like the wild all "Pease porridge hot."

A sheaf of wheat decorated with fewers was brought into the garden of the heroine's home and around it the anyl dressed peasants executed a merry dance. Two of the dancers were children and they were promptly singled out to be the principal recipients of the popular plaudits. At the Russian "Isba" some weeks ago a similar seene was enacted, but it was kept too much in the background and had too many companion pieces of equal

Wisit to Fields a Ceremony

"About Trinity Sunday," says he, when the winter rye is beginning to tar, the fields are solemnly visited by the peasants. The young people of tack village meet together and draw in the amanner as to form a kind of bridge, along which trips a little girl dorned with ribbons of various hues. The couples past whom she has gone me to the end of the lines and take the their places again, so that the bridge of arms is always renewed until the cornfields are reached. There the ril lumps down, plucks a handful of sar, runs with them to the village and throws them down close to the church."

Songs accompany this pretty play, of course, and our surmise touching his ceremony as the possible origin is ceremony as the possible origin the music used by Tachaikowsky is saged simply on the fact that the words of the song refer to a bridge—through the field a streamlet floweth. Though the field a streamlet floweth. The real cerewony missicked in the opera is less that the opera. The real cerewony missicked in the opera is less that the condition of the opera. The real cerewony missicked in the opera is less that the opera with the describes it as follows: "When the stream of Wagner's, in Carnegie Hall, he would have a stupendous auditude the day of the stream of wagner's, in Carnegie Hall, he would have a stupendous auditude the stream of wagner's, in Carnegie Hall, he would have a stupendous auditude the stream of wagner's, in Carnegie Hall, he would have a stupendous auditude the stream of wagner's, in Carnegie Hall, he would have a stupendous auditude the carner to the field didn't wonder at all why Mr. Damrosch performed "Eugène the stated the reason which was then in Mr. Damrosch were to section, which was then in Mr. Damrosch were to perform the music the conductor was willing to sacrifice the helps to the imagination which mish the reason which was then in Mr. Damrosch were to the helps to the imagination which mish the reason which was then in Mr. Damrosch were to the helps to the imaginatio

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Mascagni's opera, "Cavalleria Rusticana," will again be given at the Capitol Theater this week. With one exception, the opera will be presented by the original cast. Miss Florence Warren, a California soprano, will alternate with Bertha Shalek in the rôle of Santuzza, and with Melanie Verbouwens in the rôle of Lola, Miss Warren, while a member of the Joseph Sheehan Opera Company, often alternated in both rôles. Cesar Nesi will again sing the rôle of Turiddu, for which he was coached by the composer. Mr. Nesi studied under Mascagni three years and recently toured South America with Caruso, Barrientos and Amato. Alternating with Nesi in the rôle will be William Robyn, lyric tenor. The other members of the cast will be Naven Fedora as Lucia and Harry Luckstone as Alfio.

Park Theater

Buell (LEFT) Andre de Ribaupierse, Violinist, Apolian Halle of Clarence Dickinson. The soldists are Inez Barbour, Rose Bryant, Lambert Murphy and Frank Croxton. "Parsifal" To Be Sung as Formerly According to a sport of product of the positive founds of the positi On Good Friday



Programs of the Week

Aeolian Hall, 3 p. m. Concert by the Tollefsen Trio:

Princess Theatre, 3 p. m. Concert by Greta Torpadie, soprano, and Salva-tore de Stefano:

Eugene Ysaye and Mischa Elman will

Van Dresser, song recital.

made effective at the end of the present season.

The proposed change has been undertaken because of the similarity of the name of the New Symphony Orchestra, conducted by Artur Bodanzky, and that of the New York Symphony Orchestra, over which Walter Damrosch presides.

When the New Symphony Orchestra was organized a little more than a year ago by a group of orchestral players, working coöperatively, they chose the name by which they have been known from a list of names because it contained the basic idea of the organization, which was a symphony orchestfa and a new one. After the orchestra began giving concerts, however, the attention of the management was called to the similarity of names by Paul D. Cravath, attorney for the Symphony Society of New York. Mr. Cravath explained that the similarity was causing complications in the office of his organization, although it had made no difficulties in the office of the latter organization. In view of the circumstances, however, the management of the New Symphony Orchestra used its

Partita in B flat, prelude, allemande, courante; Sicilienne (from second sonata for piano and flute); Prelude and Fugue in B flat (from "The Well-Tempered Clavichord," Book I). Piano alone.

Sarabande (from Sixth Suite for 'Celio Solo), Gavotte (from Fifth and Sixth 'Trench Suites'), Adagio in B flat (from Fourth Sonata for piane and violin); for string orchestra, by W. H. Humiston.

Minuet in G.

Aria with variations, 1, 4, 5, 7, 17, 19, 28, 29, 30 (from Goldberg variations); Largo (from Fifth Sonata for Violin Solo, transcribed by W. H. Humiston); Fantasic in C minor. Piano alone.

Concerto in A major, allegro, larghetto. Allegro ma non tanto; for piano and string orchestra.

City College, 4 p. m. Samuel A. Baldwin's free organ recital:

Sonata in the style of Handel. Wolstenbolme

Sonata in the style of Handel. Wolstenholm Chorale prelude, O Man Bemoan. Bac-Toccata on Pange Lingun. Bairstov Harmonies du Soir. Karg-Eler Marche Funebre et Chant Seraphique.

Eugene Ysaye and Mischa Elman will give a joint recital at the Hippodrome next Sunday afternoon, according to the management. This performance will mark the last appearance together for all time of the two famous virtuosi. At the close of the current season Ysaye leaves for his home in Europe, while Elman will devote the next few years exclusively to composition.

This evening at 8:15 o'clock there will be a recital at the Music School Settlement, 55 East Third Street, by the young Canadian planist, Gladys McKelvie, a pupil of Katherine Heyman.

Francis Macmillen, the American violinist, will be the soloist at the Ascension, Tenth Street and Fifth Avenue. These services in the last few years have become particularly famous and the Boatman that hippodrome and the Boatman that hippodrome are of the current season of the curren

Aeolian Hall, 3 p. m. Piano recital

New York because of the great rists who have appeared at them.

Concert artists and the musical pub
Concert artists and the musical pub
MONDAY

Acolian Hall, 3 p. m. Song recital Sonate Appassionate, Op. 57... Beethow the Marcia Van Dresser:

By Marcia Van Dresser:

Concert artists and the musical pub
Concert artists and the musical pub-

CHAS. DE HARRACK **PIANIST** 



Calendar for the Current Week

SUNDAY-Carnegie Hall, 3 p. m., concert by the Philharmonic Society: Acolian Hall, 3 p. m., concert by the Tollefsen Trio; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Hippodrome, 8:15 p. m., concert by Galli-Curci; Princess Theater, 3 p. m., harp recital by Salvatore de Stefano; City College, 4 p. m., free organ recital by Samuel

MONDAY-Acolian Hall, 3 p. m., song recital by Marcia Van Dresser; 8:15 p. m., violin recital by Helen Taschner Tas; Metropolitan Opera House, 8 p. m., Italian opera, "Rigoletto"; Park Theater, 8:15 p. m. (and all week), English operetta, "Ruddigore"; Brooklyn Academy of Music, 8:15 p. m., concert of the Brooklyn Oratorio Society.

TUESDAY-Carnegie Hall, 8:15 p. m., concert of the New Symphony Orchestra; Aeolian Hall, 3 p. m., violin recital by André de Ribaupierre; 8:15, concert for The Fatherless Children of France.

WEDNESDAY-Carnegie Hall, 2:30 p. m., concert by the New Symphony Orchestra; Aeolian Hall, 3 p. m., pianoforte recital by Dai Buell; Metropolitan Opera House, 8 p. m., French opera, "Manon"; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY-Metropolitan Opera House, 8 p. m., Russian opera in English, "Eugène Onégin"; Aeolian Hall, 3 p. m., harp recital by Alberto Salvi;

8:15 p. m., pianoforte recital by Richard Buhlig. FRIDAY-Metropolitan Opera House, 1 p. m., German opera in English, "Parsifal"; 8 p. m., Italian opera, "Tosca."

SATURDAY-Carnegie Hall, 3 p. m., concert of the Musical Art Society; Acolian Hall, 3 p. m., pianoforte recital by Charles de Harrack; 8:15 p. m., song recital by Theodore Karle; Metropolitan Opera House, 2 p. m., Italian opera, "L'Elisir d'Amore"; 8 p. m., Russian opera in Italian, "Boris Goduneff," at popular prices.